

That is why we must respond forcefully when foreign firms are dumping their products in the United States at prices under the fair market value. That is why we must respond forcefully when huge import surges threaten American jobs. This bipartisan measure demonstrates to the rest of the world that there is a right way and a wrong way to pursue globalization.

The plight of Birmingham Steel, which operates a mini-mill in the Ninth District of Tennessee, is an example of how the current crisis is affecting working families in our country. In Memphis, Birmingham Steel employees manufacture steel that is eventually fashioned into wire rods. Since 1993, wire rod imports from non-NAFTA nations have increased 60 percent, and in the past 18 months these imports have increased by 16 percent. Surely, we need to rectify this situation.

We also need to be wary of the macroeconomic effects of the surge in imports. A recent Business Week article noted that the merchandise trade deficit widened by 25 percent in 1998, to a record \$248 billion. Most of this can be attributed to surging imports, such as the steel surges from Brazil, Russia, and Japan. Economists agree that while the U.S. economy continues to prosper and grow, a ballooning current account deficit could prompt a correction in stock prices, a weaker dollar, and possibly even a recession. In other words, our unprecedented record of high growth—while keeping inflation and unemployment low—is jeopardized by import surges.

About two decades ago, the U.S. steel industry was widely criticized for lagging competitiveness, excessively high prices, and low labor productivity. Both management and labor realized that they had to reinvent the way steel was produced in the United States. They did so through reinvestment, streamlining, and hard work. The steel industry has since turned itself into one of the most admired, productive sectors of U.S. business.

Now, as world trading rules are being flaunted, it is time for us to come to the aid of this proud industry, an industry that is crucial to our national defense and our American heritage. Our steel workers deserve better. The world trading system deserves better. For these reasons, I am proud to be a cosponsor of the Bipartisan Steel Recovery Act of 1999.

INTRODUCTION OF A SENSE OF CONGRESS RESOLUTION REGARDING THE DAMS ON THE COLUMBIA AND SNAKE RIVERS

HON. DOC HASTINGS

OF WASHINGTON

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mr. HASTINGS. Mr. Speaker, the people of the Pacific Northwest are currently engaged in a debate on the best way to ensure the survival and recovery of endangered and threatened salmon and steelhead. These fish are very important to the people of our region, and we are dedicated to ensuring their survival.

However, Mr. Speaker, ongoing studies by the U.S. Army Corps of Engineers and the National Marine Fisheries Service into the feasibility of removing federal dams to enhance fish runs have focused the fish recovery debate too narrowly. We do not need to choose be-

tween our economy and our salmon, which is precisely what those advocating the removal of dams are asking us to do. Instead, I believe we can have both a strong economy and healthy fish runs.

This Congress must make it clear that destroying the dams on the Columbia and Snake Rivers is not a "silver bullet" solution to restoring salmon runs. Losing the flood control, irrigation, clean power generation, and transportation benefits of these dams would be a grave mistake, and one not easily corrected. Instead, the federal government and the people of the Pacific Northwest must work together to address the entire range of factors impacting fish populations: habitat, harvest levels, hatcheries, dams, predators, and natural climate and ocean conditions.

Mr. Speaker, I am confident that the people of the Northwest will save our salmon. But we must do so in a realistic and comprehensive way, and not by grasping for easy answers. I encourage all my colleagues to who believe that we can balance human needs with the needs of endangered and threatened species to support this resolution.

IN HONOR OF STEVE POPOVICH

HON. DENNIS J. KUCINICH

OF OHIO

IN THE HOUSE OF REPRESENTATIVES

Thursday, March 18, 1999

Mr. KUCINICH. Mr. Speaker, I rise today to recognize Steven Popovich, founder of the Cleveland International Record label.

Over the past 36 years Mr. Popovich has achieved considerable success in the music business by taking chances on artists and music at the fringes of the mainstream. For example, Popovich signed Meat Loaf to the Cleveland International label after Meat Loaf had been rejected by several record companies. After signing Meat Loaf, Popovich launched what is considered one of the most successful marketing campaigns ever. Popovich mixed the powerful CBS marketing department with grassroots efforts to make Meat Loaf a national icon.

Popovich's success with Meat Loaf provides just one example of how and why Popovich has been successful. Once he believes in someone he puts everything he has into making that person successful. This dedication has worked for Popovich regardless of the artist or type of music he is promoting.

In 1986 Popovich applied this formula to Polygram Nashville and turned the label into a success. Acts like Johnny Cash, Kris Kristofferson, the Everly Brothers, and Kathy Mattea signed with Popovich and Polygram Nashville.

Popovich also signed polka legend Frankie Yankovic, the Polka King, to the label. Yankovic won a Grammy for his 1986 album "70 Years of Hits", which Popovich co-produced. Yankovic and his polka music were quick hits in Nashville. Popovich has since started Our Heritage, a polka and ethnic music subsidiary of Cleveland International.

In the fall of 1998 Popovich, along with his son, Steve, Jr., Ed Shimborske, and Michael Seday, formed another subsidiary of Cleveland International, Grappler Unlimited. With Grappler Unlimited, once again, Popovich is focusing on music that is perhaps outside the mainstream—punk.

His ear for music that is outside the mainstream, and his willingness to dedicate himself to it and the musicians who perform it, has enabled him to be successful for over 36 years. With his son at his side, Steve will undoubtedly continue to help all types of great music find an audience.

Ladies and gentlemen please join me in honoring Steve Popovich.

THE POLKA PUNK ROCKER

By Laura Demarco

Steve Popovich made Meat Loaf a main course and helped tell the world "Cleveland Rocks." Now, he's looking to strike gold again with the ethnic music of his roots—polka—and the DIY spirit of his son's passion—punk rock.

The walls of Steve Popovich's office don't have to talk to tell his story. Mixed in among the rows of gold and platinum records hang "I love kiska" and "polka naked" bumper stickers. A "Cleveland Rocks" sticker decorates the window. His son's high school class photo hangs near a backstage snapshot of Bruce Springsteen and Billy Joel. A huge, psychedelic poster of Meat Loaf is framed near a smiling reproduction of Frankie Yankovic.

It's a scene as colorful and complex as the man himself. Each memento stands for a part of Popovich's life: Music mogul. Proud ethnic. Even prouder father. Genius Meat Loaf marketer. Polka promoter. The man who helped Ian Hunter tell the world "Cleveland Rocks."

He's also the busy head of two new subsidiaries of his Cleveland International Record label, the ethnic/polka Our Heritage * * * Pass It On line and the punk/metal offshoot, Grappler Unlimited.

Why polka and punk? Like the other music Popovich has championed through his 36-year music industry career, they're styles that often get overlooked. Both have a devoted core of fans who buy the records, wear the fashions and seek out the shows. Neither gets radio play nor respect in mainstream media. Then again, neither did a certain hefty singer, until Popovich made Meat Loaf a household name.

Popovich may look like anything but a music mogul in his jeans, Cleveland International T-shirt and Pat Dailey's baseball cap, but he has struck gold more than once by betting on the underdog. Today, he's trying it again.

COAL MINER'S SON

Popovich doesn't like to talk about the past. He's rather discuss what he's working on now—expanding Our Heritage * * * Pass It On and promoting Grappler's first band, Porn Flakes.

But to understand how Popovich got to this cluttered, homey midtown office, you have to look at where he came from.

Born in 1942 to a Serbian father and Croatian-Slovenian mother in the coal-mining town of Nemacolin, Penn., Popovich's early life was a long way from the Manhattan office buildings he would find himself in years later. His father was a miner who opened a grocery store in the last two years of his life. It was from him and another father figure, Popovich's lifelong friend, Father Branko Skalcic, that his love for music began.

"My dad played in a tamburitza band with his two brothers and a couple other guys. They always played music around the house and sang. Fr. Branko came and taught us tambura [a stringed Balkan instrument] every Thursday."

Looking back, Popovich sees the importance of music for people in a place like Nemacolin.

"I really believe polka was our people's Prozac," he says. "When they were working